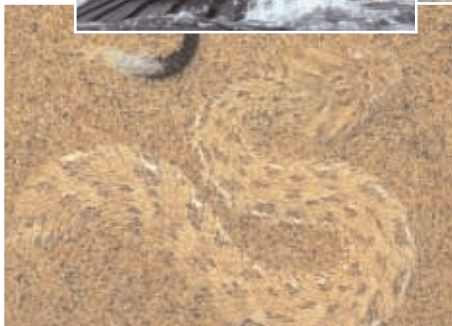


Wildlife Photographer of the Year

June 5 – September 28, 2003



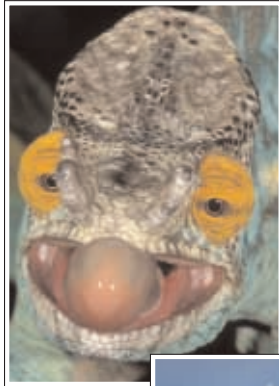
Parson's chameleon about to catch a fly
© Martin Harvey, South Africa

WILD about
the **MUSEUM**

12845 - 102 Avenue, Edmonton, Alberta T5N 0M6
780-453-9100 www.pma.edmonton.ab.ca



Wildlife Photographer of the Year exhibition



The Provincial Museum of Alberta is proud to feature the 2002 *Wildlife Photographer of the Year* competition.

The only Canadian stop of the exhibition's world tour, the *Wildlife Photographer of the Year* is the largest and most prestigious wildlife photography competition in the world. Each year the competition's selected images are displayed in a travelling exhibition.

Celebrating 19 years, the competition is a showcase for the very best international photography of natural subjects. The competition is organized by *BBC Wildlife* magazine and *The Natural History Museum*, London, England and sponsored by *BG Group*.

The exhibited photographs have been chosen from over 18,500 entries. These memorable images are selected from amateur and professional photographers from 62 countries. The competition's aim is to find the best wildlife pictures taken by photographers of all ages from around the world. It celebrates the splendour, drama and variety of life on Earth and hopes to inspire new generations of photographic artists to produce visionary and expressive interpretations of nature.

"This exhibition is an opportunity for visitors to enjoy some of the finest photos of nature from around the globe that is in keeping with the quality of excellence for which the Provincial Museum is renowned," said Gene Zwozdesky, Minister of Community Development. "It also offers a perfect prelude to the new *Wild Alberta* gallery opening in the fall that will be a showcase destination connecting Albertans and visitors to Alberta's natural world."

The Provincial Museum of Alberta is located at 12845-102 Avenue, Edmonton.

For further information phone (780) 453-9100. Visit our Web site at www.pma.edmonton.ab.ca.

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Media inquiries and requests to access photographs may be directed to:

Julie Calderbank
Marketing and
Communications Coordinator
Phone: 780-453-9111
Fax: 780-422-5681

Wildlife Photographer of the Year

Highlights

The Exhibition

The Canadian première of the world's best wildlife photographs of 2002 are showcased at the Museum. The photographs are endearing, shocking and amazing.



The adult competition consists of 12 categories and three special awards. The photographer who takes the image judged to be the most striking and memorable of those entered is awarded the official title of *BG Wildlife Photographer of the Year 2002*.

The competition is organized by *BBC Wildlife* magazine and *The Natural History Museum*, and sponsored by *BG Group*.

The junior competition has five categories for young photographers under 26 years of age.

Special awards include the *Eric Hoskings Award*, the *Gerald Durrell Award* and the *Innovation Award*.

Some of the popular categories include:

- Animal Behaviour
- The Underwater World
- In Praise of Plants
- Urban and Garden Wildlife
- From Dusk to Dawn
- Wild Places
- The World in Our Hands

Visitors will see:

- The work of amateur and professional photographers from 62 countries 101 winning and commended photographs
- Special programming and events

The Museum Shop has specially ordered books, calendars and all sorts of merchandise depicting the award winning photographs

Dates:

June 5 to September 28, 2003

Hours:

Saturday to Thursday:

9 am to 5 pm

Friday: 9 am to 9 pm

Admission:

Adult:	\$10
Senior (65+):	\$8
Student	\$8
Youth (7-17)	\$5
Child (6 and under)	Free
Family Pass:	\$28

The Award Categories

Innovation Award

This award is to encourage innovative ways of looking at nature. It is given for the photograph that best illustrates originality of both composition and execution.

The Eric Hosking Award

This award aims to encourage young and aspiring photographers to develop their skills in wildlife photography and give them the opportunity to showcase their work. It was introduced in 1991 in memory of Eric Hosking (Britain's most famous bird photographer) and goes to the best portfolio of six images taken by a photographer aged 26 or under.

The Gerald Durrell Award for Endangered Wildlife

This award commemorates the late Gerald Durrell's work with endangered species and his long-standing involvement with the competition. It features species that are critically endangered, endangered, vulnerable or at risk (as officially listed in the IUCN Red List of Threatened Species).

British Wildlife

This category exists both to encourage photographers in the UK to look for subjects closer to home and to show that British plants and animals can be the subjects of beautiful pictures.

Animal Behaviour: Birds

The pictures in this category can't just be record shots or beautiful images (they must have interest value and action as well as aesthetic appeal).

Animal Behaviour: Mammals

These photographs are selected for their interest value as well as their aesthetic appeal, showing familiar as well as seldom-seen behaviour of an active nature.

Animal Behaviour: All Other Animals

This category offers plenty of scope for interesting pictures, as the majority of animals are other than mammals and birds, with behaviour that is often little known. (An additional invertebrate prize was offered, for the best behaviour shot of an insect or other terrestrial invertebrate. Unfortunately, there is no winner of this prize this year.)

The Underwater World

These photographs show marine or freshwater animals or plants. The most important criteria are aesthetic, but interest value is also taken into account.

The Award Categories

...continued

Animal Portraits

This is one of the most popular categories. It invites entries that are true portraits, showing an animal in full or centre-frame, which convey the spirit of the subject.

In Praise of Plants

This category aims to showcase the beauty and importance of flowering and non-flowering plants.

Urban and Garden Wildlife

This is another category that aims to encourage photographers to take pictures of wildlife close to home, in a garden or an obviously urban or suburban setting. It offers great scope for originality and innovation, but there are always surprisingly few entries. (There is no overall winner this year).

From Dusk to Dawn

The criterion for this category is strict: the wildlife must be photographed between sunset and sunrise. The sun may be visible but not above the horizon.

Composition and Form

Here, realism takes a back seat, and the focus is totally on the aesthetic appeal of the pictures, which must illustrate natural subjects in abstract ways.

Wild Places

This is a category for landscape photographs, but the pictures must convey a true feeling of wildness and create a sense of awe and wonder. (There is no overall winner this year).

The World in Our Hands

These pictures illustrate, whether symbolically or graphically, our dependence on the natural world and our capability for damaging it.

BG Wildlife Photographer of the Year 2002

This is the photographer whose picture has been voted 'best of the year', as being the most striking and memorable of all the competition's entries. In addition to a large cash prize, the award winner receives the coveted title *BG Wildlife Photographer of the Year 2002*.

Wildlife Photographer of the Year

History of the Competition

Excerpt from the *Wildlife Photographer of the Year* website



The competition has been awarding the best wildlife photographers for 37 years. It was launched in 1964 by *Animals*, the precursor of *BBC Wildlife* magazine, with only three categories: Mammals, Birds, and Other Animals. With 500 entries in those days, compared to the 18,500 in 2002, the images were really record shots of species.

In 1981, the magazine (then known as *Wildlife*) decided to extend the scope of the competition, not only to find new photographers, but also to raise the status of wildlife photography. An Aesthetics category was added to the main judging criteria and an emphasis was placed on photographs taken under wild and free conditions. The range of categories was also extended and the competition was opened up to young people aged 17 and under to encourage a new generation of photographers. The competition was still relatively small - judging took place in Eric Hosking's house and the first exhibition took place in a small London gallery.

It wasn't until 1984 and the partnership between *The Natural History Museum* and *BBC Wildlife* magazine was formed that the competition took on a life of its own. Now with a high-profile venue such as the Museum, many more people were able to see the photographs in their full glory. It also became possible to host a full awards ceremony, flying in our overseas winners to receive their prizes from an impressive gathering of wildlife celebrities, who over the years have included Sir David Attenborough, Sir Peter Scott, Gerald Durrell, David Bellamy, Simon King, Virginia McKenna, and Charlotte Uhlenbroek.

The exhibition of winning images proved very popular and in 1987 was promoted as a touring event to museums and art galleries in the UK, and now tours over 30 nationwide venues. Year by year the reputation of the competition spread, attracting not only amateur photographers but also top professionals such as Frans Lanting, Jim Brandenburg, and Thomas Mangelsen, making this a truly international event. There are now also a number of worldwide tours of the winning and commended images, visiting countries such as The Netherlands, Japan, Australia, Germany, New Zealand, France, Spain and now Canada.

Today there are 12 adult categories and three junior categories with awards for the overall winner and the junior overall winner. There are also four additional special awards. Since 1984 winners have come from India, Germany, Finland, USA, South Africa, Liechtenstein, The Netherlands and the UK. Throughout the years, the competition has received financial support from a number of large organizations. In 2002, we were delighted to celebrate 13 consecutive years of sponsorship from *BG Group*. We would like to thank *BG Group* for their great commitment and look forward to a successful future.

The BG Wildlife Photographer of the Year Competition is undoubtedly the largest and most prestigious wildlife photography competition in the world and is an unforgettable experience to all participants, visitors and wildlife lovers alike.



Stories behind our Picks

Angie Scott, Kenya

- Overall Winner, #01

Title: **African elephant family watching a grey heron**

Here it is: the best of the best of the best. And what is it that makes this image a winner among giants? The subject matter is a good start. Elephants, always endearing, lend themselves to the frame. But they are photographed one heck of a lot, too, which makes it much harder to produce material that stands out from the crowd. So, no, it's not because this is a photograph of elephants that it is supreme. Rather, it is the component parts, the sum of the whole, that gives it the edge. And what a sum: light so rich you can put on weight looking at it; a composition so carefully balanced that even a whisper could knock it over; and a contrast of form which could not be more beautifully illustrated - the brittle delicacy of the heron set against, indeed among, the solid weight and strength of the elephant family. Nothing is out of place here. Every detail of the bird is in relief against the water, the attention of each goliath is focused on the heron and with their gaze ours is drawn.

Technical know-how and excellence are here in profusion, but their subtlety of use gives us the impression that this was a grabbed moment, a breath of beauty on a still morning in the Luangwa River.

Though the moment could have lasted no longer than the beat of a gnat's wing, it was harnessed with an eye to the whole. And ironically, perhaps, it is the precision with which the frame was formed that gives us the sense of being there, of serendipity. - From an original article in the November 2002 issue of *BBC Wildlife Magazine*

Wildlife Magazine

Description by Angie Scott

I had seen elephants crossing at this beautiful spot on the Luangwa River in Zambia's South Luangwa National Park the day before and had decided to return in the morning to try to photograph them. I had just got myself settled under a bush when this family came trundling down the sandy bank, eager to cool off and drink. Once in the shallows, they relaxed, and the water settled back to its former glassy stillness. A grey heron plopped down in front of them, ready to catch any fish they stirred up, and this became the focus of their attention for a moment, providing that extra element I needed for the composition. Then, as the matriarch led her family across, the youngest calf started splashing and rolling, thrashing the water with its tiny trunk, barely able to contain its own boundless energy. It was priceless. The others stopped and waited patiently, almost as if in a trance (or maybe simply dozing), eventually nudging the calf along.

Angie Scott was born and raised in Africa, and her lifelong passion for photography dates from childhood memories of her first darkroom hidden away under the stairs in her parents' home. Her love of Africa's wild places, photography and art found the perfect outlet as a career when she met her husband, wildlife photographer Jonathan Scott. They have been able to share their enthusiasm for Africa, its people and its wildlife, and to work as a team, travelling around the world collecting material for their books and television programs.

Canon EOS-1V with 500mm lens; 1/250 sec at f4.5; Fujichrome Velvia 50; image stabiliser; polarising filter; tripod.

Stories behind our Picks

...continued



Bernd Römmelt, Germany
- Animal Behaviour:
Birds - Highly Commended Print, #26
Title: **Goosander carrying its chicks**

Each year in May, I head for Nymphenburger Palace gardens, which is a lovely, small wilderness in the heart of Munich. A real highlight for me is when goosander mothers carry their chicks on their backs. Vast numbers of people visit the gardens, and so the goosanders are fairly relaxed and not too difficult to photograph. But to get a clear reflection and clean, black background such as this took hours.

Nikon F100 with 300mm lens; 1/80 sec at f2.8; Kodak Ektachrome 100VS.

Duncan Murrell, United Kingdom
- Animal Behaviour:
Mammals – Winner, #27
Title: **Humpback whale lunge feeding**



We all know whales are big, but when they're reduced to a 35mm transparency, they can look, well . . . wimpy. This whale looks HUGE - a goliath of the ocean, bursting with power. Achieving this effect is no mean feat: the moment is brief, the conditions challenging. And it doesn't come without risk - you don't want to be caught above a whale as it surges to the surface, mouth agape to scoop up fish. Not if you're in a kayak. But it is only from this low angle that the scale of the whale can be so deftly communicated. Also, the framing is perfect, the horizon level and the shutter speed just right - not forgetting the position of the attendant gulls, the symmetry, the light. ~ From an original article in the November 2002 issue of *BBC Wildlife Magazine*

Described by Duncan Murrell

I have spent nearly 20 years photographing humpbacks off South-east Alaska from a kayak. Their co-operative feeding technique, which involves 'bubble-netting', is exhilarating. This involves them spiralling beneath a shoal of fish or krill and one individual exhaling from its blowhole, which creates a net of bubbles of up to 45m across to surround the prey. Mouths agape, the whales then swim up through the centre. As they surge towards the surface, I get myself into position. This is an adrenalin-charged affair, as I have only seconds to exchange paddle for camera or take evasive action if I am caught in the middle of the net. This particular individual burst into view much closer than the rest of the feeding group, and I barely had time to spin around and adjust my zoom lens before it disappeared.

Canon EOS 1N with 75-300mm lens;
1/1000 sec at f5.6;
Fujichrome Provia 100.

Stories behind our Picks

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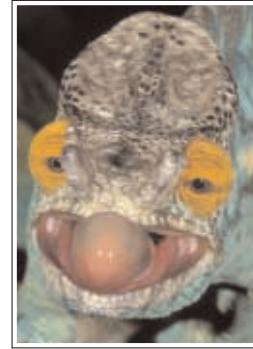


Charles W. McRae,
United States of America
Animal Behaviour: Mammals -
Runner-up, #28
Title: **Brown bear with live salmon**

"Keep off, it's mine!" Here, a much photographed event is given a twist - not the moment of capture but the possessive mood of the captor. Brown bears catch migrating salmon over much of their range, and where tolerant of humans, offer photographers great opportunities. Many of these are lost, through error or lack of vision, but not here. The use of portrait format for such a large beast takes confidence on the part of the photographer, easy as it is to mistime or misframe in this configuration. The graceful sweep of head, fish and foreleg give the image a power and pattern which leaves none of the frame wanting. ~ From an original article in the November 2002 issue of *BBC Wildlife Magazine*

Description by Charles W. McRae

The bears in Geographic Bay, in Alaska's coastal Katmai National Park, use a range of fishing techniques, depending on how the tide affects the river. The 'paw slap' is popular when the water is shallow: the bear bounds through a school of fish, trying to flick one out. In deeper water, the bears 'snorkel': they duck their heads under the surface and move in the stream, scanning for salmon. As they come up for breath, water cascades off their heads - a wonderful sight. This bear had just emerged with a salmon and was taking it to shore to eat.
Canon EOS-1V with 600mm lens;
1/640 sec at f5.6; Fujichrome Provia 100; tripod.



Martin Harvey, South Africa
- Animal Portraits – Winner, #43
Title: **Parson's chameleon about to catch a fly**

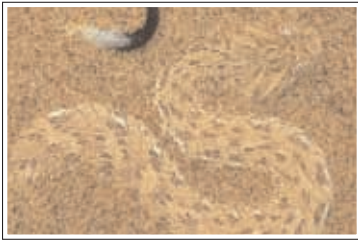
I want a copy of this photograph to bring out in business meetings at appropriate moments - accompanied, of course, by a reverberating raspberry sound. This is the last view myriad insects have in life before being swamped by a long, sticky tongue and sucked back into the chameleon's mouth. What a way to go . . . The reptile was in bushes close to the photographer's hotel in Madagascar and so was well used to people. Perfect camera fodder, but only a skilled and practised operator could do justice to the beast. ~ From an original article in the November 2002 issue of *BBC Wildlife Magazine*

Description by Martin Harvey

This large chameleon lurked in the bushes around the hotel I stayed at in Madagascar and was consequently used to people. I decided to get an insect's perspective of it, and so I took this picture in the instant before the chameleon's tongue - which was at least as long as its body - shot out to grab a meal. This is the view an insect would have in its final moments. This species is one of the largest chameleons in the world and can grow up to 50cm in length - this individual was around 40cm.
Canon A2E with 180mm lens;
1/125 sec at f22; Fujichrome Velvia 50;
two flashes.

Stories behind our Picks

...continued



Thomas Dressler, Germany
- Animal Portraits -
Highly Commended Print, #47
Title: **Peringuey's adder burying itself**

There is precious little natural cover on the bare dunes of Namibia's Namib Desert. So the Peringuey's adder, or sidewinder, sinks into the sand to keep cool and hide. When it's fully buried, the only parts of its body that will remain exposed are its eyes, which are on top of its head, and the black tip of its tail, which twitches to lure prey closer.

Canon EOS 5 with 28-105mm lens at f6.7; Fujichrome Velvia 50.



Rainer Müller, Germany
- Urban and Garden Wildlife -
Highly Commended Print, #55
Title: **White storks fighting for chimney space**

For 15 years, I've regularly visited an old farmhouse five kilometres from Cáceres, in Extremadura, Spain. White storks have always nested there, but now their population seems to be larger than ever - last spring, there were at least 50 pairs breeding on the roofs of the building. Space is at a premium, the most sought-after resting places being the chimneys. Here, a mating pair is being attacked by a neighbour.

Canon EOS 3 with 500mm lens;
1/1000 sec at f5; Fujichrome
Sensia 100.



Tore Hagman, Sweden
- Composition and Form -
Highly Commended Print, #64
Title: **Quiver tree after sunset**

The quiver tree (or kokerboom) is indigenous to the hot, dry southern part of Namibia. It is a succulent, which has adapted to the extreme environmental conditions by storing water in its distinctive trunk, and it can reach a height of nine metres. I set out one day to photograph quivers to the north of Keetmanshoop. Just after sunset, I found this individual lit by the setting sun's afterglow, which enhanced its leatherlike bark. By showing just part of the tree, I produced the strong image I was after. Hasselblad 205 FCC with 250mm lens; 1 sec at f16; Fujichrome Velvia 50; tripod.

Stories behind our Picks

...continued



David Scott, United Kingdom
- 15 to 17 years old - Runner-up, #86
Title: **King penguins mobbing a young fur seal**

The throngs of king penguins at Gold Harbour in South Georgia generally pay no attention to the massive elephant seals resting along the shore. But when this young fur seal hauled itself out of the waves, a group of king penguins immediately began to mob it. This was probably because, though adult fur seals feed mainly on krill, they sometimes take penguins. The birds slapped their flippers against their bodies and trumpeted loudly, trying to shoo the fur seal away. But the little seal refused to be harried and did its utmost to ignore them.

Canon EOS 1 with 70-200mm lens;
1/500 sec at f8; Fujichrome Sensia 100.



Ingo Arndt, Germany
- Animal Portraits - Highly
Commended SS, # ss05
Title: **Young guanacos**

I followed groups of guanacos on the high slopes of Torres del Paine National Park, Chile, for the best part of five weeks. Most of the time, the wind howled. It kept me awake at night, and during the day it was sometimes so strong that it made my long lens shake. This made portrait photography tricky, because guanacos tend to turn their backsides to you and walk away if you get too close. These youngsters, probably just a few months old, played together just 10 metres or so away, running, jumping, leg-biting and neck-wrestling in mock-fights. They would break off only briefly to rest before resuming their energetic games.

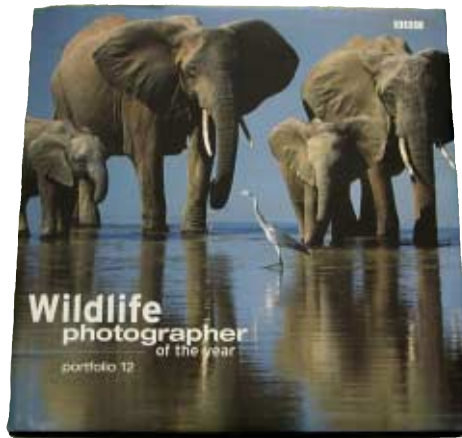
Canon EOS 5 with 100-400mm lens;
1/250 sec at f6.7; Fujichrome Sensia
100; tripod.

Wildlife Photographer of the Year

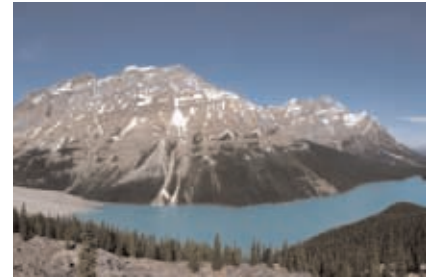
The Museum Shop

Don't miss a visit to *The Museum Shop*. Our buyer has personally selected merchandise from the *Wildlife Photographer of the Year* catalogue.

Choose from a colourful assortment of items.



- Over 150 full colour pages inset in a hardcover book with all the winners and their stories
- 48 page full colour souvenir brochure
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